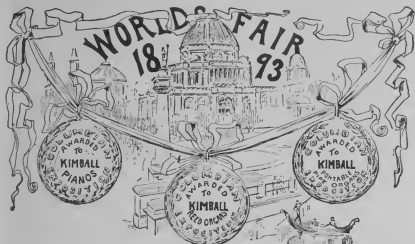


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"I can scarcely name a successful singer in light opera," asserts Jessie Bartlett Davis, "who does not owe her present position largely to the training of that best of all schools, the chorus. One acquires there the difficult art of commanding the hands, the feet, the voice; of controlling that great horror, stage fright. In a word, one acquires in the chorus a confidence and a *sung froid* in facing an audience that all the singing in the world cannot impart. Not that I undervalue the value of education, but between the conservatory with its theories and ideals, and the stage with its facts and realities, there is a wide difference, even when the chorus girl often leaps nimbly to success, but which is a pitfall, indeed, to the untrained feet of the debutante who seeks to achieve fame at one bold bound. Of course, exceptional circumstances and conditions make exceptional cases; but, as a rule, the top of the ladder is reached only by the girl who has had ambition, courage and perseverance to begin pluckily from the lowest round—the chorus. In fact, my advice to every girl who seeks a career in light opera is, 'Start in the chorus.'"

The Cafe and Library Cars on the St. Louis and Chicago Line of the Walsh line perhaps the most attractive feature of the Superior-Vestibule Day Trains between these cities. In the Cafe Car meals may be ordered a la carte, at any hour, at usual restaurant prices, and the service is strictly first-class in every particular. The daily papers of Chicago and St. Louis, the illustrated weeklies and the magazines are kept on file, and passengers have access to a well-stocked library of standard works. Go by the Walsh.

LESCHETITZKY ON TECHNIQUE.

Theodore Leschetitzky is on a short visit to London. Dal Yong writes an interesting article in the *Musician* on the man and his method, in the course of which he says: "Leschetitzky is assured that five-sixths of piano technique, and even of piano mechanism, is in the head rather than in the fingers. When one plays a wrong note, the reason is nearly always one of two—either one does not really know, at the moment, what note one meant to strike, or one does not know with what movement one meant to strike it. Even when one knows exactly what kind of touch one wants for a certain note, one must find out by study the exact movement of the hand or finger which will produce that tone with certainty, and one must train one's brain to think of that movement at the right moment. In the time of study these movements must be done by conscious and thought-out intention, even though they are repeated afterwards by sub-conscious habit. A few wrong notes, and a good many wrong touches, are produced by defective training of the nerves of the hand, so that even when one decided exactly what movement one wants to make, one's hand is not able to execute it. A very few more wrong notes, and some wrong touches (that is, touches different from what one intended to produce), come from the hand being muscularly weak or tired. The hand must, therefore, be elaborately trained, as if each finger were a wild beast to be tamed, beginning with one-note exercises, until it is both nervous and muscular. After that, wrong notes and haphazard touches and combinations of touches will be the result of pure ignorance."

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Nadame Melba gave an interesting account of her first appearance in public. "I was quite young when I came to Australia," she said, "when, notwithstanding the persistent discouragement of my father, who was averse to the idea of a singer's career for me, I engaged a hall and sent round a notice to all my friends, saying that I proposed to give an entertainment. I was disappointed to find that, for the most part, my friends were unfavorable to me, somebody mentioned the little scheme to my father, and he, furious at my audacious enterprise, begged everyone of his acquaintances to uphold his parental authority by ignoring the performance. But even then I wasn't shamed, and when the day came I drove off to the hall, and, to my surprise, found that the encouragement of my concert stepped on to the platform—to find myself face to face with an audience of two. And nobody else came."

The Perry School of Oratory and Dramatic Art, under the direction of Edward F. Perry, gave its first recital and reception on the 16th ult., at the Y. M. C. A. Building, Grand and Franklin Aves. The programme was participated in by Misses Marie Peyer and Helen Gilbert and Mr. Edward F. Perry. It proved a genuine treat, and was enthusiastically received by a select and critical audience.

Milton B. Griffith, the tenor, gave a song recital, assisted by Mrs. Nellie Strong Stevenson, pianist, and Miss Clara Assman, accompanist, at the Lindell Ave. M. E. Church, corner of Newstead Ave. and Lindell Boulevard, on the 28th ult. The recital drew out a splendid audience, and was a pronounced success, winning Mr. Griffith many admirers.

Miss Charlotte H. Hax Rosatti, the well-known vocal teacher, has returned after an extended visit to Germany and France. She has opened a studio at Shattler's Piano and Music House, 1314 Olive street, for the accommodation of her many pupils.

Miss Emilie Helmerichs has removed from 2623 South 7th street to 1947 Arsenal street. Miss Helmerichs is one of the most widely known teachers in the city and has met with uninterrupted success for many years. She has a large and progressive class of pupils and is deservedly popular.

When discussing the question of orchestral balance about which we hear a good deal now-a-days, says *Musical News*, it is impossible to generalize with any degree of utility, *e. g.* it is useless to say that a certain number of violins are necessary against a certain force of wind. The effect produced by each department of the orchestra varies immensely according to the physical strength and executive ability of the individual performers, and is also affected by differences in construction of the instruments themselves. A cylindrical flute at the present day can hold its own easily against the other members of the wood-wind family, and is a different instrument altogether from its conical eight-keyed progenitor, denominated "German." The position of instrumentalists, also, with respect to resonating bodies—walls, ceiling, etc.—has considerable effect upon their results in combination. Then, again, the scoring of one composer needs a differently constituted orchestra from that of another. All these causes make it impossible to lay down any rules of a numerical nature with regard to orchestral balance. Perfect orchestral playing can only result when the same performers regularly and frequently meet together for rehearsal and performance on the same platform under a conductor who knows his business. A conductor who asks an orchestral player to play louder or softer, as the case may be, is sometimes met with the rejoinder, "But it is marked so-and-so." The player has been honestly observing his proportions, but probably they are quite unsuitable to the proportions of the ensemble at that moment, and each case must be decided on its own merits.

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HOME, SWEET HOME.

3

Paraphrase de Concert.

Julie Rive-King.

Allegretto ♩ - 100.

The first system of the musical score is in 2/4 time. The right hand features a melody with various ornaments (accents, slurs, and grace notes) and dynamic markings of *p*, *mf*, and *f*. The left hand provides a harmonic accompaniment. A 'Pedal' line is shown below the bass staff, indicating sustained notes.

Moderato ♩ - 100.

Cantabile.

The second system continues the piece with a tempo change to *Moderato* and a character change to *Cantabile*. The right hand has a more flowing melody with slurs and ornaments. The left hand continues with a steady accompaniment. Pedal markings are present throughout the system.

The third system of the score shows the continuation of the *Moderato Cantabile* section. The right hand melody is characterized by slurs and ornaments. The left hand accompaniment remains consistent. Pedal markings are used to indicate sustained bass notes.

The fourth system continues the *Moderato Cantabile* section. The right hand features a melody with many slurs and ornaments. The left hand accompaniment is steady. Pedal markings are present.

The fifth system concludes the piece. It includes markings for *rit.* (ritardando) and *ad lib.* (ad libitum). The right hand has a final melodic flourish with slurs and ornaments. The left hand accompaniment ends with a final chord. Pedal markings are present.

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808-11

Volante.

A.P.P.

Ped.

a tempo.

Ped.

Volante.

Andante

Ped.

Volante.

Andante

Ped.

Volante.

Andante

Ped.

N.B. Count $\frac{8}{16}$ as indicated by the roman figures.

5

1. h. Ped. Ped. Ped.

1. h. 7 Ped.

1. h. Ped. Ped. Ped.

1. h. Ped. Ped.

1. h. Ped. Ped. Ped.

ad lib.

Volante.

f

Ped.

Ped.

Ped.

f

Ped.

Ped.

P.

Ped.

Ped.

a tempo.

f

l.h.

Ped.

Ped.

f

l.h.

Ped.

Ped.

Ped.

Ped.

Moderato ♩ = 100.

f

rit. molto.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

808 - 11

Adagio. ♩ 60. Do not play this variation faster than the metronome indication calls for.

sempre marcato la melodia.

♩ Ped ♩ Ped ♩ Ped ♩ Ped ♩ Ped ♩ Ped ♩ P P Ped Ped Ped.

♩ Ped ♩ Ped ♩ Ped ♩ Ped ♩ Ped ♩ Ped ♩ P P P Ped Ped.

♩ Ped ♩ P P Ped ♩ P Ped. Ped. P P P Ped. P Ped.

♩ Ped P P Ped ♩ P P P Ped. Ped. P P Ped. Ped.

Listesso tempo ♩ 60.

♩ Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

The artistic use of the pedal for the proper rendition of this variation is of the greatest importance.

The pedal should be used only to sustain the notes of the melody (large type). To do this release the pedal precisely when the chord is struck lifting all the fingers except those on the melody notes now before lifting the fingers from the melody notes employ the pedal again which will continue the singing of the melody and enable the hands to be lifted to strike the chord following.

Volante.

80 81 82 83 84 85 86 87

Ped. $\frac{3}{4}$ P Ped. Ped. Ped.

72 73 74 75 76 77 78 79

Moderato ♩ = 72. Ped. Ped. Ped.

80 81 82 83 84 85 86 87

Moderato ♩ = 72. Ped. Ped. Ped. Ped.

88 89 90 91 92 93 94 95

Moderato ♩ = 88. Ped. Ped. Ped. Ped.

If Finale N°91 is played
this trill variation may
be omitted.

96 97 98 99 100 101 102 103

Moderato ♩ = 88. Ped. Ped. Ped. Ped.

1. 2. 9

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

2. *ad lib.* 8

Ped. Ped. Ped. Ped. Ped.

a tempo. 8

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

FINALE I.

sempre leggiero.
♩ 60.

The musical score is written for piano and features five systems of music. Each system consists of a grand staff (treble and bass clefs) with a piano (p) or fortissimo (ff) dynamic marking at the beginning. The tempo is marked 'sempre leggiero' with a quarter note equal to 60 beats per minute. The score is characterized by frequent arpeggiated figures in the right hand, often spanning multiple octaves, and a more active bass line. Fingerings are indicated by numbers 1-5. Rehearsal marks with star symbols (*) are placed at the beginning of each system. Measure numbers are provided below the staves: the first system contains measures 25-28; the second system contains measures 29-32; the third system contains measures 33-36; the fourth system contains measures 37-40; and the fifth system contains measures 41-44. The fourth system includes the marking 'Cres.' (Crescendo) and the fifth system includes 'Grandioso.' and 'ff'. The score concludes with a double bar line and a star symbol.

This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with complex, arpeggiated figures. The notation includes various performance markings and dynamics:

- System 1:** Features arpeggiated figures with fingerings (1-5) and slurs. Pedal markings (Ped.) are present at the end of the system.
- System 2:** Continues the arpeggiated patterns. Pedal markings (Ped.) are present at the end of the system.
- System 3:** Includes the tempo marking *a tempo.* and the dynamic marking *rit.* (ritardando). Pedal markings (Ped.) are present at the end of the system.
- System 4:** Features the dynamic marking *ff* (fortissimo) and the tempo marking *accel. e con fuoco.* Pedal markings (Ped.) are present at the end of the system.
- System 5:** The final system on the page, featuring the dynamic marking *fff* (fortississimo) and the tempo marking *accel. e con fuoco.* Pedal markings (Ped.) are present at the end of the system.

The page number 808 - 11 is printed at the bottom center.

FINALE.

NO. II.

♩ - 88.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. 808 - 11 cresc- - - - - ren- - - - - do

This page contains five systems of musical notation for a piano piece. The notation is written for the right and left hands on grand staves, with individual staves for the right and left hands. The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo), *fff* (fortississimo), and *ff ffff*. Performance instructions include *rit.* (ritardando), *a tempo.* (return to tempo), and *Pod.* (pedal). The notation also includes various musical symbols such as slurs, ties, and repeat signs. The page is numbered 13 in the top right corner.

The first system begins with a *ff* dynamic marking. The second system continues the rhythmic pattern. The third system starts with a *fff* dynamic marking. The fourth system includes a *rit.* marking followed by *a tempo.* The fifth system concludes with a *ff ffff* dynamic marking.

3

Wm D. Armstrong.

[illegible]

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[illegible]

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano (P) and includes a variety of musical notations such as chords, arpeggios, and fingerings. The piece is marked with a tempo of "Moderato". The score is divided into measures, with some measures containing multiple notes and rests. The key signature is one flat (B-flat). The score is written on a grand staff with a treble and bass clef. The piece is marked with a tempo of "Moderato". The score is divided into measures, with some measures containing multiple notes and rests. The key signature is one flat (B-flat). The score is written on a grand staff with a treble and bass clef.

Musical score for "The Merry Widow" by Franz Lehár, measures 1-7. The score is in 3/4 time, key of G major, and features a piano accompaniment. The melody in the right hand includes various ornaments and trills. The left hand provides a steady bass line with harmonic support. The score includes dynamic markings like "Ped." and "f".

[illegible]

The musical score for 'The Rose Tree' is presented in a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The piece includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'pp' (pianissimo). There are also performance instructions like 'Ped.' (pedal) and '5' (finger number) written below the bass line. The score is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together.

Re-start from 2 to Fine.

First system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present under the first, third, and fifth measures. Fingering numbers (1-5) are written above the notes.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present under the second, fourth, and sixth measures. Fingering numbers (1-5) are written above the notes.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present under the first, second, and fourth measures. Fingering numbers (1-5) are written above the notes.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present under the first, third, fifth, and seventh measures. Fingering numbers (1-5) are written above the notes.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present under the first, third, fifth, and seventh measures. Fingering numbers (1-5) are written above the notes.

Sixth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present under the first, third, fifth, and seventh measures. Fingering numbers (1-5) are written above the notes. The word "cres." is written above the first measure of the treble staff.

CORONADO.

Grande Valse de Concert.

L. B. Ewen.

Moderato $\text{♩} = 100$.

The musical score is written for piano and bass. It begins with a *mf* dynamic and a tempo marking of *Moderato* at 100 beats per minute. The first system contains four measures, each with a *Ped.* instruction. The second system contains four measures, with *Ped.* instructions under the first, second, and fourth measures, and a *mf* dynamic under the third. The third system contains four measures, with *Ped.* instructions under the first, second, and fourth measures, and a *mf* dynamic under the third. The fourth system contains four measures, with *Ped.* instructions under the first, second, and fourth measures, and a *mf* dynamic under the third. The fifth system contains four measures, with *Ped.* instructions under the first, second, and fourth measures, and a *mf* dynamic under the third. The piece concludes with a final cadence marked with a star symbol.

1423-9

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brillante.

Valse.

The musical score for the 'Valse.' section is written for piano. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat (B-flat). The music is in 3/4 time. The treble staff contains a melody with various notes, including eighth and sixteenth notes, and rests. The bass staff contains a bass line with notes and rests. There are several dynamic markings, including 'p' (piano) and 'Ped.' (pedal). There are also asterisks (*) and a double asterisk (**) indicating specific points in the music. The section ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 2/4 time, with a key signature of one sharp (F#). The vocal melody is in 4/4 time, with a key signature of one sharp (F#). The piano introduction consists of a series of chords and single notes, with a 'Ped.' (pedal) marking. The vocal melody is a simple, catchy tune. The piano accompaniment for the vocal part consists of chords and single notes, with a 'Ped.' marking. The score is written for piano and voice.

A musical score for the song "The Rose Tree". It features a piano introduction and a vocal melody. The piano part is in 3/4 time, with a key signature of one flat (B-flat). The vocal melody is in 4/4 time, with a key signature of one flat. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked "Ped." and "f". The vocal melody is marked "f". The piano accompaniment is marked "f". The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked "Ped." and "f". The vocal melody is marked "f". The piano accompaniment is marked "f".

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a key signature change to one flat (B-flat) and a common time signature change. The piece concludes with a double bar line and repeat signs.

molto dolce.

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

8...

Ped. * Ped. * Ped. *

8...

Ped. * Ped. * Ped. *

8...

cres.

* Ped. * Ped. * Ped. *

Musical score system 1, measures 1-6. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present. The text "or thus." is written above the first bass staff.

Musical score system 2, measures 7-12. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present.

Musical score system 3, measures 13-18. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present.

Musical score system 4, measures 19-24. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present. The text "N23-9" is written below the bass staff in measure 23.

scherzando.

8...

First system of the 'scherzando.' section. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Pedal points are indicated by 'Ped.' and asterisks below the bass line.

8

1. 8. 2.

Second system of the 'scherzando.' section. The right hand continues the melodic development with various fingerings (1-4, 2-4, 3-4, 4-5, 5-6). The left hand maintains the eighth-note accompaniment. Pedal points are marked throughout.

Third system of the 'scherzando.' section. The right hand introduces sixteenth-note passages. Dynamics include *f* (forte), *mf* (mezzo-forte), and *f* again. Pedal points are indicated.

Fourth system of the 'scherzando.' section. The right hand features more sixteenth-note runs. Dynamics include *mf* and *f*. Pedal points are marked.

cantabile.

Fifth system of the 'cantabile.' section. The tempo changes to a slower, more lyrical pace. The right hand has a more flowing melody with slurs. Pedal points are indicated.

Sixth system of the 'cantabile.' section. The right hand continues the lyrical melody. Dynamics include *cres.* (crescendo) and *rit.* (ritardando). Pedal points are marked.

First system of musical notation, measures 1-8. Treble and bass staves with various fingerings and pedaling instructions.

Second system of musical notation, measures 9-16. Includes a crescendo marking and first/second endings.

Third system of musical notation, measures 17-24. Includes first/second endings and dynamic markings.

Fourth system of musical notation, measures 25-32. Marked "scherzando." and "mf".

Fifth system of musical notation, measures 33-40. Continuation of the piece with various fingerings.



First system of music. Treble and bass staves. Treble staff has a melodic line with grace notes and slurs. Bass staff has a harmonic accompaniment. Pedal points are marked in the bass staff. A first ending bracket labeled '8' spans the final measures.

Second system of music. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Pedal points are marked in the bass staff. Crescendos are marked in the treble staff. A first ending bracket labeled '8' spans the final measures.

Third system of music. Treble and bass staves. Treble staff has a melodic line. Bass staff has a harmonic accompaniment. Pedal points are marked in the bass staff. The text "or thus." is written above the first measure of the bass staff.

Fourth system of music. Treble and bass staves. Treble staff has a melodic line. Bass staff has a harmonic accompaniment. Pedal points are marked in the bass staff. A first ending bracket labeled '8' spans the final measures.

First system of musical notation. The right hand (treble clef) plays chords and single notes. The left hand (bass clef) plays a continuous eighth-note pattern with triplets. Pedal points (Ped.) and asterisks (*) are marked below the bass line.

Second system of musical notation. The right hand continues with chords and single notes. The left hand continues with eighth-note patterns. Pedal points (Ped.) and asterisks (*) are marked below the bass line. The tempo/mood marking "Con anima." appears above the right hand.

Third system of musical notation. The right hand features a melodic line with lyrics "cen... do f... cres... cen... do ff". The left hand continues with eighth-note patterns. Pedal points (Ped.) and asterisks (*) are marked below the bass line. The tempo/mood marking "Presto." appears above the right hand.

Fourth system of musical notation. The right hand features a melodic line with lyrics "S...". The left hand continues with eighth-note patterns. Pedal points (Ped.) and asterisks (*) are marked below the bass line.

IL TROVATORE

(Verdi.)

Carl Sidus Op.125.

Andante $\text{♩} = 72$.

Secondo.

Musical score for "Il Trovatore" by Verdi, Op. 125 by Carl Sidus. The score is in 3/4 time, marked Andante (♩ = 72). It consists of five systems of music. The first system is a piano introduction in the bass clef. The second system continues in the bass clef. The third system introduces a right-hand melody in the treble clef. The fourth system continues with both hands. The fifth system concludes the piece with a final chord in the bass clef. Pedal points are indicated by "Ped." and asterisks throughout the score.

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IL TROVATORE

3

(Verdi.)

Carl Sidus Op. 125.

Andante ♩ = 72.

Primo.

The musical score is written for piano in G major and 3/8 time. It consists of five systems of music, each with a treble and bass staff. The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute. The score includes various musical notations such as notes, rests, slurs, and fingerings. Pedal markings (Ped.) are present throughout. The score ends with a double bar line and a repeat sign.

Vivace.

Secondo.
Allegro — 138.

Musical score for piano, featuring five systems of music. The score is in 3/4 time and consists of two staves per system. The first system is marked "Vivace." and the second system is marked "Secondo. Allegro — 138.". The music features complex chordal textures in the right hand and simpler accompaniment in the left hand. Pedal points are indicated by "Ped." and asterisks. Dynamics include "f" (forte) and "sf" (sforzando). The score ends with a double bar line and a repeat sign.

Virare.

Primo.

Allegro e - 138.

The musical score consists of six systems of staves. Each system typically has a treble and bass staff. The notation includes various rhythmic values, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *f* (forte), *sf* (sforzando), and *p* (piano) are used throughout. Pedal markings, indicated by "Ped." and a star symbol, are placed below the staves to denote sustained pedal points. Fingering numbers (1-5) are written above notes to guide the performer. The score concludes with a double bar line and a final chord in the bass staff.

6 *Moderato* ♩. — 60

Secondo.

Moderato ♩. — 60

Ped. *

Ped. *

Allegro ♩ — 96.

Ped. *

Ped. *

Cres.

f

ff

Ped. *

Moderato $\text{♩} = 60$

Primo

p cantabile. *f*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Allegro $\text{♩} = 96$.

mf

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. *

Ped. * Ped. *

f

Ped.

f *f* *f* *f*

Ped. * Ped. *

LAUGHING RILLET.

Allegro. $\text{♩} = 92$.

13.

mf

rit.

Fine.

TREMBLING LEAVES.

Allegro moderato. $\text{♩} = 120$.

14

The musical score is written for piano in 3/4 time. It consists of five systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The tempo is 'Allegro moderato' with a quarter note equal to 120 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5. Pedal points are marked with 'Ped.' and asterisks. The score is numbered 1445-29 at the bottom.

First system: Treble staff begins with a slur over measures 1-4, marked *cres.* and *dim.*. Bass staff has chords. Measure numbers 5, 4, 3, 2, 1 are written above the treble staff.

Second system: Treble staff has a slur over measures 5-8, marked *cres.* and *dim.*. Bass staff has chords. Measure numbers 5, 4, 3, 2, 1 are written above the treble staff. Pedal point marked with an asterisk.

Third system: Treble staff has a slur over measures 9-12, marked *cres.* and *dim.*. Bass staff has chords. Measure numbers 5, 4, 3, 2, 1 are written above the treble staff.

Fourth system: Treble staff has a slur over measures 13-16, marked *cres.* and *dim.*. Bass staff has chords. Measure numbers 5, 4, 3, 2, 1 are written above the treble staff.

Fifth system: Treble staff has a slur over measures 17-20, marked *cres.* and *dim.*. Bass staff has chords. Measure numbers 5, 4, 3, 2, 1 are written above the treble staff. Pedal point marked with an asterisk.

1445-29

GENTLE ZEPHYR.

21

Allegro risoluto. ♩ = 120.

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of six systems of music. The right hand (RH) is marked with a tempo of 120 and the mood of *Allegro risoluto.* The score includes various performance markings such as *cres.* (crescendo), *dim.* (diminuendo), and *s/mil.* (sforzando/milieu). Fingering numbers (1-5) are provided for many of the notes. The piece concludes with a final chord in the right hand and a whole note in the left hand.

MOZART'S MUSIC.

It is decidedly remarkable how long it took Mozart's music to obtain a footing in Italy. He died in 1791, yet it was not till 1805 he had secured the ears of Florence, Milan, or Rome. To quote a contemporary account, about that time the news of the splendid triumphs which Mozart's music was obtaining at Munich and Vienna reached the ears of the *bandi* of Italy. At first, it excited some little commotion, but that was soon quieted by the resolute incredulity of the barbarian resp laurels in the field of the arts: "They had heard, though they never understood, some of his symphonies and quartets; but his composing for the voice was quite what was absurd and impossible. The same was said of him in Italy, as was remarked of Shakespeare in France, by the *titani* of the *ancien regime*,"—"he is an enigma, a *miracolo*."

In 1807, some Italians of distinction, whom Napoleon had taken in his suite, and whom circumstances brought to Munich, fell into conversation about Mozart; the result of which was, that they came to a resolution of trying one of his pieces, the *Requiem*, at the *Teatro di San Saverio*. But to do justice to this opera, it was requisite to be a perfect orchestral performer; above all, it was necessary to be an excellent timist, and never to take any liberty with the measure. It was no longer a matter of taste, but it can be repeated by rote, or by hearing it sung once or twice over, like the "C'est l'amour, or the 'Di tanti palpiti'." The vocal performers set to work, and nothing could they make more beautiful, notes that blackened the score of this northern artist. It was necessary that time should be scrupulously observed; that they should be *in*, and *come out* at the last note exactly at a given moment. Indolent amateurs would term such scrupulosity mere barbarism; this word was on the lips of those escaping from their lips, and conveyed to the very verge of abandoning Mozart for ever. However, certain young men of consideration, who had more pride than vanity, and who were as anxious for Italians to yield on the ground of difficulty. They threatened to withdraw their protection from the theatre, if the *Genova* opera, then in rehearsal, was not produced, and at last the work of Mozart was given; but:

Hea! quantum maluit ab illo.

Poor Mozart! many of those who were present at this first representation, and who afterwards learnt to set a just value on the works of this great man, have declared that a more lamentable massacre of ears hardly be imagined. The vocalists, and particularly the *finales*, produced a cacophony that was altogether alarming; it seemed as if a post-mortem of evil spirits were being performed. Two or three airs and a duetto were the only things that floated above the surface of this ocean of discord. The same evening two parties were formed. The *parties* of the *moderate* and the *extreme* expression of a celebrated critic, that great moral malady of the Italians, was aroused in all its fury, and issued its mandate through all the *cafes*, that no man born of Italy would ever be able to compose a good air. The *Chevalier M.* was heard to pronounce the following sentence at that moment: "The solemnity of tone which so strongly characterizes him: 'Gli accompagnamenti tedeschi non sono guante d'onore del canto, ma gendarmi.'"
(The German accompaniments are not guards of honour to the air, but they are gendarmes.)

A German party maintained that there were in Mozart not only different concerted pieces, but two or three little airs, which, though they were, and moreover, even had novelty in them. The sticklers for the national honour had recourse to their grand argument—that a man must be a *bad Italian* who could intimate music by his own compositions. In the midst of these contests, the representations of Mozart's opera reached their term, the orchestra playing worse and worse every evening. The better sort of people observed, that the music of Mozart excited such hatred; as people are so desperate in their resolution to prove that he is *mediocre*; as we have so lately reproached him with being *mediocre*; Niccolini and Pacitti (two of the feeblest composers of the day) have escaped; it is very possible that this stranger may have some genius.

This is what was said in the Countess Bianca's box, as well as in those of some of the first people of distinction in the town. I pass over in silence the abuse which was heaped upon the ears of every one who knows that these were written by the agents of the police. The cause of Mozart seemed lost, and scandalously lost.

However, a noble and rich amateur, one of that class of persons who have no great sense of their own, but who contrive to gain the credit of it, by writing every six months some pamphlet, which they furiously maintain on every occasion—this nobleman, having learnt, by a letter from one of the mistresses in Vienna, that Mozart was the first musician in the world, began to fill it with an air of great mystery. He sent for the six best per-

formers in the town, whom he dazzled with the splendid dishes and calashes which he sent to the door of his mansion, and amazed by the *franco* of his English horses and calashes, he sent them to London, and at last set them to play over to him, in private, the first finale of "Il Don Giovanni." His horses were so incensed, that he immediately gave up to them a whole range of apartments. He threatened vengeance to anyone who should dare enter a word in his business; and when a rich man does this in Italy, there is no danger of his being put to death.

"It took the prince's musicians no less than six months before they could play the first finale of *Don Giovanni* to him. The first they began to play was the *aria* of the *Don Giovanni*. He was so sedulous practice, they were perfect in their parts. After this, the *duos* and the principal concerted pieces of the opera were rehearsed at his country-house, and with all the privacy and caution of conspiracy. He had an orchestra of all the best of his countrymen, and found the music almost secure of his object, he began to speak of Mozart with less reserve, he allowed himself to be attacked in various quarters, and at length had a *gager*, which did not fail to excite universal interest, and to form the grand topic of conversation through the whole of that part of society. It was that he would cause certain pieces of *Don Giovanni* to be executed, and that impartial judges, who were to be chosen upon the spot, should pronounce that the inferior pieces of the *opera* were not worth the *Paer*, erring like them through an overbearing fondness for German noise and racket, till, upon the whole, they were to be pronounced as *inferior* to the *Paer*, and *Coro*. The other party were equally laughing; they knew that their good friend was not an Aristarchus, but this was the dullest thing he had ever been guilty of at length the important day arrived. The concert took place at his country-house, the music excited admiration, and he gained a great victory in a dissenting voice. This brilliant exploit served him as a topic of conversation for many afterwards, and he gained the credit of being less of a fool by half than he was thought formerly.

It was not till a long time after that Mozart was in everyone's mind, his music was eagerly inquired after, and at last his opera was brought forward. *Don Giovanni* was given in Rome about 1811; the party among ourselves, but the *opera* was not so easily puzzled with this new and difficult music. The time was anything but correct, the instruments were out of tune, the orchestra was not very anxious to anyone but a good musician; it was like a symphony of Beethoven played by a party of amateurs. In 1814, "Don Giovanni" was given at the *Teatro di San Saverio*, it obtained a success, but in 1816, the "Plauto Magico" was also attempted, but it fell; however, "Don Giovanni" was resumed, and the *opera* was given with a little less extravagance by everybody.

THE ART NEAREST THE HEART.

Music is not only a passing, sensual pleasure; it often awakens emotions of a deeply spiritual character, which reveal to the individual a truer knowledge of the better nature within him than he himself has ever before realized. In listening to such music, the soul is elevated, the mind is lifted, rising to a plane of thought and feeling which is far removed from any he has ever before experienced. His material outer self, which hitherto dominated him, is thrown aside, and the inner self, the soul, the spirit of the nobler soul that dwells within him, is being brought forth from the kink of music's awakening. It is like the light of a new dawn, and when once realized how much higher a being he is than that human machine which he has been, he will find that he has a new standard. He knows that, be his walk in life ever so lowly, he has a soul capable of as rich development as a king, capable of rising as high as the noblest of men, and he strives to lift it higher and higher, and seeks in all directions for food to satisfy and sustain his new-found, nobler self. He finds it in the great works of art, and in the public libraries; he may satiate his love of beauty, color, and form in the public galleries of painting and sculpture, or he may find it in the study and in the public institutions for this purpose; or he may revel in the enjoyment of soul-inspiring music, provided he can afford to pay for it. For the one form of art which comes nearest the people's hearts, which may be acquired and practiced by every one, is music. It is the art which, in the daily life of the people, makes it brighter, sweeter, happier, and richer, the State makes little or no provision.

For the love of luxury for the rich, but a necessity for the poor.

Of all the arts, music is the best language in which to express the human mind, as ideal. Music is the natural language in which a people expresses its ideals, its emotions, its character. The

folk-songs of the various races of Europe prove this. This language should be taught to all, in order that all may be able to express their true feelings. Words may lie—music cannot.

THE SO-CALLED "POPULAR" SONGS.

The present tendency toward the inane and makeshift in song production is really alarming. The demand for so-called "popular songs" is so pronounced, says "The Times," that composers, publishers of reputation and standing are grinding them out weekly by the thousand, while meritorious ballads that would reflect some credit on our country—that would neutralize the apparently false tastes of the masses—are not even considered on the grounds of "not being marketable."

It is well to ask the question, "What is the meaning of the term 'popular songs,' what is popularity?" The stereotyped dictionary answer, "the state of being popular to mankind, or that which would be popular to all the people," which would ever the premises.

There are, however, qualities or varieties of popularity. "A Hot Time in the Old Town To-Night" is a "popular song"; Faust the puppeteer, and the popular operas. Is the popularity of the one the same kind or quality as the popularity of the other?

Laura Jean Libby has written novels that are popular, so have Hawthorne and Dickens written works that are popular, but are they popular in the same sense? The so-called "popular" songs are not the one is enduring, the other transient. Under the latter heading we would place the plague of trashy songs which we have been hearing too two that are popular in the popular sense.

The dictionary definition of "being in favor with the people" appear to us to mean nothing more than being in favor with a certain number of people, for it is a well-known fact that the vast majority is utterly indifferent to art of any kind. Dickens and Hawthorne would be caviare to the class of the people who enjoy the popular songs, and the same virtually applies in the matter of the more ambitious musical works, whether in ballad or operatic form, as opposed to the music hall connections. The so-called "popular" songs are not the class of people, therefore the word "popular" as generally used is a misnomer. To estimate the value of this popular class, we should only know the class of people from which it emanates.

If the musical advancement of this country were to be judged by the numberless songs which are usually selected for the popular class, it would seem to become decidedly pessimistic as to the future. The songs which seem to take hold with the masses cannot be regarded as the popular class, but the "people," as that term is generally understood in European countries. As Mr. DeKoven, speaking of the output of popular songs in last month's *Compositional*, says, "It would be difficult to find a very high standard of value to much of it, and still more difficult to find in the entire output even a single one which would be worthy of serious imagination, could be called distinctively or characteristically American."

There are many pretty songs, and that wholesome in voice and pleasing in melody, that would find a special place in the affections of the public; but the present craze for the absurd nonsense which is advertised and sold in the popular class, in music halls and other mediums, shows that the public taste is vitiated and unhealthy. It would be lamentable if this so-called popularity were universal, and it is to be hoped that a distinction should be made clear and well defined.

The lack of fertility in the production of high-class songs, and the consequent necessity of the fact that publishers are pandering on commercial grounds to the "cheap and nasty" in preference to that which is more elevating, more enduring, but unfortunately does not sell so well.

It is no longer thought desirable to play scales from end to end of the keyboard continuously, at the rate of one hundred notes per second. The discovery of this leads to routine or perfunctory practice, to reverie and general mental demoralization, and leaves undeveloped the will-power of the executant. A more scientific study and analysis. Hence, we now insist upon *accents* being made. Accents are evidence of the will sustained in action. They are the only way in which one can be stronger than his neighbors, and special force must be generated to realize this wish.

It may not be generally known that the largest school of music in the world is the Queen's College, Gresham, in London. It has one hundred and forty professors, and nearly four thousand pupils; and yet there are more applicants for admission than can be accommodated. There is no room to enlarge its premises at a cost of more than twenty thousand pounds. A more commodious concert hall, and a more commodious residence, then be space for at least five thousand students. The vast majority of these pupils are amateurs, studying music entirely for their amusement.

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BEETHOVEN'S LAST IMPROVISATIONS.

The following incident connected with the last days of Beethoven, which in the world known days of disappointment and deprivation, is full of pathos.

He had been deaf for twenty-five years, nearly half of his life, when, in 1827, letters reached him from his nephew, the being desired to him on earth. The young man wrote from Vienna, where he had got into a scrape from which he asked to his uncle to extricate him. Beethoven set out at once; but his funds were so low that he was obliged to make the greater part of the journey on foot. He had gone about the way, and had only a few leagues from the capital, when his strength failed. He was forced to beg hospitality at a poor and mean-looking inn. The landlady, a Bohemian, received him, exhausted, ill-tempered looking and deaf, with a stranger with the utmost cordiality, shared their meager supper with him, and then gave him a comfortable seat near the fire. The moral was hardly cleared away before the head of the family opened an old piano, while the sons each brought forth some instrument, the women meantime beginning to mend the linen. There was a general tuning-up, and then the music began. As it proceeded the players, the women, all alike, were more and more deeply attracted by the melody of the old man's cheek. His wife watched him with most eyes and a pathetic, far-away smile on her lips. She dropped her needle, and forgot her aging daughter forgot to find fault. She was listening too. The sweet sounds left only one person unmoved. The room improved. The music was at this scene with yearning melancholy. When the concert was over he stretched out his hands for a sheet of the music they had used. "I could not hear, friends," he exclaimed in course time of apology, "but I would like to know who wrote this piece which has moved you all." The piano-player set before him the "Athena" and the "Symphony in A. Tears now stole down the visitor's cheeks. "Ah," he exclaimed, "I wrote it; I am Beethoven." Come and let us finish the piece. He went himself to the piano, and the others passed in a true delirium of pleasure and pride for the dwellers in that humble musical home. When the converted music was over, he played a few merry songs and sacred hymns for the delighted family who remained up into the night listening to his playing.

It was the last time he ever touched an instrument. When he took possession of the humble room and couch allotted to him he could not sleep for rest. His pulses beat in the fever of the doors in search of refreshment, and returned to bed in the early morning chilled to the heart. He was too ill to continue his journey, and his first wife, Vienna were communicated with, and a physician was summoned, but his end was at hand. Hummel stood disconsolate beside his dying bed. Beethoven, as he seemed to be unable to speak, he held, however, he raised himself and caught the watcher's hand closely in both his own. "After all, Hummel, I must have had some talent," he murmured, and then he died.

A PROFESSIONAL CODE.

ARTICLE 1. I am the only man who understands and cares for Art; also the only man who is capable of working for it.

ARTICLE 2. All other players are self-seeking, and most of them play and sing very badly.

ARTICLE 3. Money paid to any other teacher is mostly wasted or worse.

ARTICLE 4. Through reflection and happy instinct I have come into a large amount of knowledge and understanding. As this is my inborn capital, it would be the height of indiscretion for me to communicate any of it, except a little of the esoteric part at so much an hour, and to one pupil at a time.

ARTICLE 5. When I die the chances are that the world will go on without me. It will be unfortunate, but what can I do?

ARTICLE 6. Societies and utilitarianism are mostly detrimental to the interests of Art and Me. They tend to draw things down to a common level, thus hindering Progress and a Proper Recognition of My Position.

ARTICLE 7. It is said and must forever be impossible to bring the rank and file of the so-called musical profession up to any proper idea of Art as I understand it.

ARTICLE 8. At the same time, whatever can be properly done for them, I am willing to undertake if properly encouraged and paid.—*Musical Visitor*

The chief chorals works to be performed at the Cincinnati Festival next June are: "The Song of the Conductor," by Beethoven's "Miss Solennis," Berlioz' "Danmation of Faust," Schumann's "Paradise and Peri," Grieg's "Oaf Trystgvaen."

The attitude of men of genius (not musicians) toward the arts has been a fruitful source for the musical essayist and paragrapher for many years. Even in this late day the subject does not appear exhausted, perhaps because all the men of genius in the world are not yet dead or deaf. It is perhaps because writers feel sure of an audience on this subject. The latest to come to our notice on this subject is the excellent French *Revue de la Musique*, in which Signor Arturo Graf, writing of the Italian poet Leopardi and music, has written an excellent study on music and its relation to art and sciences, in part as follows:

"Leopardi felt music deeply, existentially. No other art seemed to cause him emotion so profound, rapid, full and direct. His music was certainly my grand passion," he wrote in April, 1820.

Leibnitz said that music was a secret arithmetic of the mind, which reckoned without knowing how to reckon; and of all the fine arts Kant held music above in favor on account of the mathematical relation between its sounds, and in the occult knowledge of these relations he believed pleasure was born.

Schiller said that music was a language that contained the type of the eternal idea; George Hegel that its dominion was superior to that of real life; Lauecque that it was the most perfect of all the arts; Vischer held this same idea. Beethoven deemed the revelations of music superior to those of philosophy, and Goethe, recalling a representation of "Othello," at which he was present in youth, wrote: "It seemed to me that I was in a temple, and that something divine was about to be revealed." Carlyle delineated music as a species of inarticulate and insensible language, which guided one to the borders of infinity, and gave him, for an instant, a glimpse of the infinite; and Poe declared music seated in the human mind a super-natural being.

Leopardi agreed with all these, and still more, and he had met Berlioz, in whose studies he imagined a beautiful lady clothed with musical imagery. But more than with all these was he in accord with Schopenhauer, who was, in his opinion, the Schopenhauer, with whom, without knowing it, he agreed on so many points. Schopenhauer was passionately fond of music and wrote with the mind of a philosopher and the heart of an artist.

Mascagni, annoyed by reports that he had resigned the position of director of the Rossini Lyceum, and had attempted to shoot himself with a pistol, by the unskilled use of a pistol, thus opened his heart to the Italian public: "Missing myself three times," exclaimed Mascagni, "I who am so sure that I shall be able to do what I please, and to do it to the attempt on his own life. 'Let me see, might I have done it, feeling no more the musical vein than I do in these times, in which I am so sure that I shall have the same pleasure and facility as at the thoughtless time of the 'Cavalleria.' Perhaps because I am discouraged at the success of other composers? But I have never felt such vigor and confidence in myself as now. Because of money matters? I wish that all, including the author of the great pieces, might find themselves in such a financial condition. I shall only say that I pay more taxes than any other Italian composer. For want of work I have more than I can possibly do. I had to refuse two orchestral concerts in Budapest to abandon the idea of other concerts in Stockholm and Russia, while I have splendid contracts with both the Italian Societies in Stockholm and Russia. Domestic trouble? The most perfect peace reigns in my house; and all my thoughts are for my wife and three sons, whom I adore. Their perils of illness, I am as strong as ever. I have no liver trouble; I get stouter day by day, and weigh eighty-five kilos. The trouble is, if some misfortune should really happen to me, no one would believe it and I think with fear of when I shall write. My family will telegraph, send notices, write letters, and people, under the usual jokes. So that I shall be considered alive who knows how long after my death? This also is a satisfaction."

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"Polkymhymnia," a collection of quartettes and choruses for male voices, by John W. Tufts, the well known author of "The Normal Music Course," "The Cecilia Series of Study and Song," etc., has just been published by Silver, Burdett & Company, 105 West Madison street, Chicago. It is a collection of ordinary merit, being the work of a rarely skilled musician, and is admirably suited to college glee club and choral use.

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Frangene-Davies has been reciting poems, like the "Lost Soul," "Lorraine," etc., to the accompaniment of music in England. Stanley Hawley, who set them to music, accompanies him. They can be heard at the Metropolitan.

The Philharmonic Chorus of Berlin, Siegfried Ochs, conductor, will perform these works this season: "Orpheus," Gluck; "Samsun," Handel; "Sylvester," Mendelssohn; "The Song of the Sea," Hagestolz; "Arnold Mendelssohn (first time); "Walpurgisnacht," Mendelssohn; "Snifried," Stenhausen (first time).